

THE RETURN OF THE WOOD-ENGRAVING, after its long banishment at the hands of the cheaper and for some uses more effective process print, may perhaps be looked for in the near future, if certain present indications in book-illustration are not misleading. Few though the wood-engravers be who are now practicing their art, we have in this country at least one eminently distinguished exponent of xylography who is still delighting the connoisseurs with his handiwork. We refer, of course, to Mr. Timothy Cole, known to all readers of "The Century Magazine." Word comes from London that Messrs. Macmillan & Co. are favoring more and more the old style of illustration in their books of travel and description, in preference to the facile and abundant photo-engraving. The beautiful bits of scenery and architecture executed by Mr. Joseph Pennell's skilful hand show us, even though they are not reproduced by engraving on wood, how much more artistically pleasing and poetically suggestive a pencil sketch or a pen-and-ink drawing can be than a picture that is the product of the soulless camera. There is a tidal wave, or, to change the figure, a pendulum-swing, in all fashions, sartorial, literary, and other, including the mode of graphic illustration for books and periodicals; and as the hand-made picture has now been out of vogue for nearly a generation—all illustrating having become more or less dependent on mechanical processes—its revival might, on general principles, be predicted in the not very distant future. Not the once too familiar caricatures of wood-engraving art do we hope to see revived, but such examples as were formerly furnished by Linton, Roberts, and Gardner, in England, and by Lepère, Baude, and Jonnard, in France, not to mention American engravers, who have probably done more than any others to perfect the art. The continued existence and activity of the International Society of Wood Engravers give hope of some such renaissance as is here indicated.